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cut in the nearest tree. Their funerals are unaccompanied with cries or weeping." (Grandidier, A., Funeral Ceremonies among the Malagasy, Antananarivo Annual, Vol. IV, 1889–92, p. 314.) My own informants denied that the Ikongo buried in this way, insisting that all the gentes used the *kibory* ("gens tomb"). It is possible that the above quotations refer to an ancient form of disposal which is now obsolete, or that it was the practice of only a few clans, or, less probably, that they refer to a temporary disposal prior to the real funeral, like that which still exists among the Menabe.

764 [113]

MENABE BURIAL CUSTOMS

Among the Manandriana division of the Tanala Menabe the funeral ceremonies are practically the same for all people, for in the old days there were no castes. The differences are simply in the expensiveness of the feast. If a family has not enough food to make a good funeral the relatives may quietly take the body to the forest and leave it there until after the rice harvest, when it is brought back, the funeral made, and the bones taken to the tomb.

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Immediately after death the body is washed and the hair arranged by relatives of the same sex. If it is a king this is done on the knees of slaves or officers. It is then wrapped in a *lamba* of raffia or of natural colored *hafotra* ("bast"). The latter is called *sembo avoha*. The *lamba* is drawn up over the head but the face is left uncovered. If it should be covered the spirit could not find its road. Some of the other Menabe gentes occasionally wrap the body in a mat rubbed with wood ashes and put it in a large container of folded bark, as a crude attempt at preservation. The body is laid in the middle of the northern half of its own house with the head east. Some gentes consider it a hardship to bury quickly and keep the body in the house as much as a month, burning the fat of cattle to overpower the smell, but the Manandriana keep it only two or three days, never more than a week even for kings. During this time persons under twenty years old are excluded, also, according to one informant, pregnant women. The other people enter the house, mourn and also sing and dance. The songs are funeral chants called *susejo*. While the body lies in the house a few cattle are killed each day to feast the people and quantities of rice are pounded in preparation for the great feast on the day before the interment. Most of the cattle are also saved for this.

[766]

On the day before the interment the cattle to be killed are driven to the *kianja* ("village square") and the pounded rice piled up there

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Friday.....*Ahifiny*, "thrown away." Good for bad things but bad for good ones. Best day to put off mourning, treat sickness, etc., but bad for marriage as it will lead to divorce.

Saturday.....*Alohadaro*, "head of *Adaro*" (a month). Good for construction and business.

Sunday.....*Faminany*, "to grasp tightly." Good for cattle buying, marriages, and the purchase of some charms.

The month names given to certain days in the calendar are those used by the Antaimorona. The calendar as a whole is known as the *rinta* or *rintana*.

IKONGO CALENDAR FOR DIVINATION

[113]

[The following is a free translation of an article published by Captain Ardant du Picq in the Bulletin de l'Academie Malgache, vol. X, 1912, pp. 263–266.]

The Tanala Ikongo divide the time into cycles of twelve years, each year into twelve months and each month into twelve weeks of two or three days each.

THE CYCLES AND THE YEARS.—Each of the twelve years of the cycle bears a different name. The cycle revolves, the thirteenth year taking the first name again. This is a list of the years with the peculiarities which the *ombiasy* ascribes to each:

1. *Aiahamaly*.....Only young girls will give birth.
2. *Asaora*.....The bulls will bellow and there will be plenty of rice.
3. *Alizaoza*.....Only boys will be born and these will later have all the women they desire.
4. *Asaralany*.....The thunder will be violent.
5. *Alahasady*.....Men born in this year will be vigorous, great boar hunters, expert at throwing the spear.
6. *Asimbola*.....Girls born in this year will know how to sing well and boys how to tell lies well.

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524 sometimes shortened by agreeing that the player shall capture the seeds in the antagonist's front and back rows simultaneously. Thus if a play came out with the capture of the seeds at *D*, those at *L* would be taken simultaneously. The Imerina call this *katra boaoaka*, but the Tanala seem to have no name for this variation.

Native chess, called *samantsy* (Figs. 28, g; 29) is not played by the Tanala Menabe. For the following description of the game, as played by the Ikongo, I am indebted to an article published by [113] Captain Ardant du Picq, in the Bulletin de l'Academie Malgache, vol. X, pp. 267–268. Fig. 29 is copied from his article. Captain du Picq says:

"The game is played on a board divided into 64 squares. Each side has 16 pieces, as follows—8 *Zaza*, 2 *Vorona*, 2 *Farasy*, 2 *Basy*, 1 *Anankova* and 1 *Hova*. The shapes of the pieces are shown in the accompanying illustration [Fig. 29], also their arrangement on the board. Those of one side are of white wood, those of the other black. The general rules of play are that the game is won when the opposing *Hova* is blockaded; that one piece, when it takes another, takes its place; and that no piece except the *Farasy* can move over another piece. The moves of the various pieces are as follows:

"1. The *Zaza* moves from A to B, straight before it for any clear distance and captures neighboring pieces on the diagonals, as (1) and (2). When it arrives at B it acquires all the properties of the *Anankova* for moves and captures.

"2. The *Vorona* moves rectangularly for any clear distance and captures in the same way.

"3. A *Farasy* placed, for example, at (3) can move to (4), (5), (6), (7), (8), (9), (10) or (11). It captures in the same way. It is the only piece which can pass over other pieces.

"4. The *Basy* moves diagonally passing over one square and captures in the same way.

"5. The *Anankova* moves diagonally square by square and captures in the same way.

"6. The *Hova* moves rectangularly or diagonally square by square and takes in the same way. It cannot be taken by any other piece and *Hovas* cannot take each other."

MUSICAL INSTRUMENTS

534 Tanala musical instruments include stringed instruments, wind instruments, drums and rattles, all of a fairly primitive sort. The

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132 On the western slope of the plateau and in the extreme south the
137 climate is hot and semi-arid to arid. The ground is covered with clumps of low trees and thorny scrub, interspersed with stretches of grass land. In many places it is difficult to obtain water. In spite
[164] of the aridity there is much fever in this region, making it unhealthy for Europeans.

101 The various environments just described are reflected in the culture of the natives of the different regions. The people of the east coast are mainly fishermen and agriculturalists, with little dependence on cattle. Those of the plateau are mainly agricultural, but with cattle of greater economic importance. Those of the south and west subsist almost entirely on their herds. (For a discussion of these
● [113] differences see Linton: Culture Areas in Madagascar, American Anthropology, Vol. XXX, No. 3.)

[131] The Tanala occupy approximately the southern third of the eastern massif. Their territory lies roughly between 20° 30′ and 22° 20′ south latitude and between 46° and 46° 30′ east longitude. On the east they extend, in places, to within a day's march of the sea, but nowhere reach the coast. On the west and south their territory everywhere ends at the edge of the open grass lands.

As neighbors they have, on the south and southwest, the Bara, who are a cattle people with a culture of west coast type. On the west lie the Betsileo and on the northwest the Imerina, both of plateau culture. On the north are the Bezanozano, of mixed plateau and east coast culture, and on the northeast the Betsimisaraka, of east coast culture. On the east lie three tribes, the Antambahoaka, Antaimorona and Antaifasina, who claim Arab descent and unquestionably have come under strong Arab influence.

177 The Tanala thus lie at the meeting point of four rather distinct types of culture. Influences from all of these can be traced in the historic culture of the tribe. However, the extent and importance of these influences vary greatly in different parts of the Tanala territory. The region inhabited by the Tanala Ikongo, in the south, presented few natural obstacles to invasion and was relatively desirable. It lay between the territories of two unusually vigorous and aggressive tribes, the Bara and Antaimorona. As a result, it was constantly being entered by groups coming from the southeast coast and cattle areas. These conquered and amalgamated with the earlier inhabitants, imposing much of their own culture.

177 The territory of the Tanala Menabe, in the north, was much less
166 desirable. It was extremely mountainous, with almost impenetrable

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766 643 [village chiefs] and *Notables*. At the end of the fête the new king, accompanied by all the people, left his hiding to enter the *trano be*. There was a great feast, the rejoicing being kept up until morning. Before they returned to their homes the new king gave the people one or two oxen which were killed and the meat distributed.

"Certain kings requested before their death that they should not be buried secretly. In this case the people chose a new king quickly, always from the royal family. The new king was put in a house in a secluded part of the village until the funeral was over. After his election the body of the dead king was placed in the *trano be* surrounded by women of the noble caste. A man of the Antimanga gens lay down close to the body and did not leave it until it was placed in the coffin. The men went to the forest to make a *loka* [coffin]. When it was ready they brought it into the village at night, unknown to the inhabitants. The body was placed in it and hung up in the *trano be*. Next day, at cockcrow, conch shell trumpets were sounded and guns fired in the air to announce the king's death. All the people wept and hastened to the king's village. All bulls which had lived in the same time as the king were killed, the meat distributed among all the people and the fat burned in the *trano be*. [The first part of this passage is not clear. The writer may mean bulls born in the year of the king's ascension or bulls born on the king's birthday.] The neighboring tribes were invited and during fifteen or thirty days tribesmen and strangers alike did nothing but feast. The king's body decomposed in the coffin, which was taken down and emptied from time to time. Sometimes only the bones were left to take to the *kibory*. At the end of the fifteen or thirty days they buried the skeleton and the new king made his solemn entry into the *trano be*."

764 Shaw, who visited the Ikongo shortly after 1870, says: "They make no tombs but bury their dead in the forest with no other mark than a notched tree to keep the spot in remembrance. The carrying of the body to its last resting place is accompanied by yelling and screaming but I saw no ostentatious mourning and weeping, as with the Betsileo. At certain places on the road the body is placed on the ground and a series of games is commenced in which wrestling and spear exercise form an important part. Burying is called 'throwing [113] away the corpse.'" (Shaw, George A., Notes on Ikongo and Its People, Antananarivo Annual, Vol. 1, 1875, p. 69.) Grandidier also says: "The Ikongo do not erect any tombs; they inter their dead in the forest and are content with marking the place by the help of a notch